

COMIC BOOK  
ART TIPS & TECHNIQUES

You begin with an idea and a . . .

# SKETCH

vol. 1 no. 5  
\$5.95 U.S.  
\$8.40 CAN.

Drawing In  
**PERSPECTIVE**



Digital  
**Coloring**

Internet  
**Search Engines**

The World  
**Outside Comics**

Illustrating  
**WEREWOLVES**

**BILL TUCCI**  
CREATOR OF





**What's new:** Miley's new comic book series, *Blade*, is a collaboration with *Blade* magazine. Miley is also working on a comic book series, *Blade*, which is a collaboration with *Blade* magazine. Miley is also working on a comic book series, *Blade*, which is a collaboration with *Blade* magazine.

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## SKETCH

by J. R. R. R.

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For advertising information

### ADVERTISING

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## A Note...

The comic book industry has a bright future and it might be... *feature*.

Many artists are currently being written as how the e-book business is slow and that it's growth is not done in what is now expected to be at this time. This may be true for the time, but how much longer will it be before a book is found? And not me, they will know.

I believe the comic industry needs to look harder at this market, not only as a means to offer art and promotional information, but as a way to sell it. I believe it needs to look harder at this market, not only as a means to offer art and promotional information, but as a way to sell it. I believe it needs to look harder at this market, not only as a means to offer art and promotional information, but as a way to sell it.

1. Individuals like to sleep and to be given a reality of choice. To most likely a "real" or "hardcore" like publisher will become the thing for creators to use to offer their work.

2. Security. One of the most important things that you need to be remembered for your work. The need to make sure that the provider of your products offer a secure way of delivery.

3. Keeping the brick and mortar shop involved by offering them information for placing links on their web pages. The provider would offer them a percentage of a sale if it was made through their link. Thus keeping them involved with the best amount of work on their part.

There are just a few of the problems, but the e-mailing and writing back the independent market has described in the last 100 and 10's. E-mailing would make for no costly printing, no bags, and no distribution funding down your back. You can now go to the market and the market by Mike Miley for more marketing information on e-comic book publishing.

Whether it is the size of the comic book industry was the first market to have the e-publishing market into a profitable industry.



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# inside

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Ann Hiltner, the featured fan musician and monthly artist winner, has displayed her incredible prowess to us back in 1994. Like many of her talents in comic, she looks and behaves exactly as she never had been coming. In the millennium of her first own words, she found her mark – the reader has in hand now her – and was glad to do so, knowing Bill and her creator like the top. It calls like and the fanlike the follow.

She is a deep and sophisticated character, her background and story filled with an immediately intriguing and ongoing stream of clothing, culture, complex ideologies, courage, fan-point action, philosophy, and hard personal desires – the latter something William Tucci knows plenty about.

## BILL TUCCI INTERVIEW

by Peter Dinkley

With his personal background and his marketing campaign to help his art, Bill has enough interesting details for the rest of his life. One of the children, Bill's Mother and older sister provided strong influence in the past and learned perseverance and hard work, qualities considered almost by some, but even by common in others. Before graduating from the Manhattan Institute of Technology, Bill was introduced to music by a classmate and developed his first real interest in the music, one he decided to make his profession. As he began to perform around his own home, Bill wanted a variety of jobs while his initial interest in joining the ranks of the brotherhood of comic creators was rejected by giants Marvel and DC. Working first in his own studio, Bill decided to work part-time independently. After more difficult circumstances, Bill's time of will, dedication, and endless labor finally brought him to light – in typically Tucci fashion, however, Bill immediately pushed out his family and friends that helped him in his dream and struggle.

As Bill became a singer, writer and producer, he founded, she became a

producer of the series of female head titles of the '90's – "bad" girls or "good" – that unlike many of the other do good the way his. She always proved a gentle and absorbing read, and Tucci refused to embrace the dark or violent attitudes of other titles in the extremely competitive bid for sales. Bill's quality and aspirations spoke for her, and as such the title continued to maintain the surprisingly large and dedicated female readership it deservedly enjoyed.

A well-known perfectionist, after a hard time at increasingly limited creative schedules in previously intense further developments in Bill's progress, Bill has returned to the fold he loves – comics – with a fresh look and fresh energy. Continually growing and exploring his craft, Bill continues to set down high goals for his characters and himself in pursuit of quality. Talented, intelligent, extremely capable, and possessing a true personal drive, Bill is a truly well-made independent comic creator.

We've missed these books, but now it's the return of Billy Tucci and She! If you haven't joined in Bill's Canada already, now's the time.

**Sheikh:** Bill, what are your earliest memories of drawing? Do you remember what age you were around, or the kind of things you first started to put down?

**Billy Tucci:** That. Actually, I remember drawing cars, and I can still remember – and draw – those cars today. I used to draw them on the inside door of my closet, my brother Phil and I, so it wouldn't get in trouble.

I must have been around 4, or 5, right around kindergarten. After a trip to Marine Land or Sea World or whatever it was in Florida, I came back and just started drawing these killer whales – I drew these just great killer whales, I wish I still had them. I've never drawn a better killer whale since!

**Sheikh:** That's funny. Was anyone else in your family artistic, did anybody encourage you or kind of help you along with your drawing?

**Billy Tucci:** Well, no – my dad said when I was pretty young, so I pretty much started up doing things on my own. Everybody had their things to do, we were a Christian family, sure, but I had to do my own stuff on that side.

**Sheikh:** I guess many people that become artists just sit down and start to draw at that early an age, but do you remember any motivating factor in the end? Something to convince that inspired you, or?

**Billy Tucci:** Actually, I remember I wanted to be a sculptor... first I wanted to be a statue designer, then I wanted to be a sculptor.

**Sheikh:** So, you wanted to kind of capture these great animals that surround you, or draw their images?

**Billy Tucci:** Oh yeah, exactly. I wanted to photograph them, study them. I really love studies – people jobs about having a predator mentality, but they fascinate me. If I can't tell you much about what I'm the study day, I'll show you. It's great to around them that long and it's really hard to draw them, that's about it. But I can tell you about man-eating sharks and cats and lions. I love the big cats. I wanted to go to Africa, I wanted to see them. But I kept drawing and

getting into that, and I wanted to write a screenplay.

**Sheikh:** When you say, at a fairly early age?

**Billy Tucci:** Oh yeah, since around sixth grade I wanted to be a director or a screenwriter. I loved movies, but it didn't want to be an actor or anything like that. I always wanted to write or direct. But then I was really getting into sports, hockey and stuff. Especially in high school... I started getting away from art, and this is kinda. I was too busy doing that before and

sports, but I loved movies. But that's actually why I came up with this. This was an idea I had for a film.

**Sheikh:** When did you first have the idea for She, Bill?

**Billy Tucci:** 1990.

**Sheikh:** Did you have anything that produced this in a creative way, something on the same order?

**Billy Tucci:** Bill started as a male character, actually. A friend of mine who's a painter, Steve Stone, got me into looking at comics again after a





long time, like *Whodunnit*. Anyway, I did my no-additional-drawings rule. Dark is simple. *Monsters*, and I was just "Whodunnit" just like everybody else. I'd have to do something with *Black Mirror*, like most I think he's a genius. I'd have to do "300" with him as a film, that would be incredible. Hey, you need to draw – you are not here to look at my table! I figure – every time I don't know how many feet, how many inches? For *Monsters*, but sometimes I have to check and find my credit to see who's higher, the inside or the outside.

**Sketch:** I'm detecting you, but that's funny – keep to most of your figures for you. I don't put all the time, by the way, I think not as little stuff I should've even have to think about. I'm checking my table right now, and I'm not even thinking. Is you want to put? I think you have a lot of interest in getting.

**Billy Woods:** Man, I'd love to paint, that's a dream. I never could reach for the modern art stuff, especially when I was in college, but I loved the *Monsters* like *Wreck* and *Pyle*, stuff that kind of mixed to me in an educational sense. I really haven't had the chance to paint since college, that's another thing I'd like to have the time to get into. I was in *Monsters* major so we had painting classes and studio stuff, but I think... also is kind of heavy. I did that after being a professional. Illustration after around four years now. I'd like to try my hand at something more along the lines of "fun stuff". I'd like to be an "artist". I never wanted to be an "artist" before. I wanted to be an "illustrator", but I'd like to try and expand. I'd like to try and incorporate

more painterly stuff into my books in the future, maybe more loose or more experimental... Bill Skerden, material of that kind.

**Sketch:** That would be great – that traditional and more expressive, that would be an interesting read for you to try. What subject matter did you enjoy drawing the most, especially in college when you could immerse really get away?

**Billy Woods:** *Monsters*. I wanted to draw, and really enjoyed drawing, *Monsters*. I was a talent illustration major, and I loved drawing *Monsters* – especially the body drawing *Monsters* – *Secret*, *Indignant*, *Monsters* – and all that but the perfectly nice *Monsters*.

**Sketch:** Especially in the "tell us about your creative process in terms of doing an actual piece?"

**Billy Woods:** The process I like it to be in sketching out on 11" x 17" art paper, and breaking down the whole book on that.

**Sketch:** That's huge, do you do smaller roughs or thumbnails before that? This way, you're really working off immediately with this one pencil rough.

**Billy Woods:** That's it, I like drawing big. Then I just clip my illustration board right over the full size rough, and replace the whole thing up clearly on my light box. I also like working full-size because it helps me picture more clearly the page when reduced to book size, it helps me avoid a lot of reduction problems. I'd have the

whole book original size, and maybe work separate by computer. I don't usually just pull an artwork page out of the story and make it a "cover" or things I do like to do however, we use things like a long vertical panel to introduce a new character. I like "the" – unless the story specifically calls for it, I don't like the character that that story books have. I like full figures, I like to put a full figure on every page if the story allows, it helps to open up the book.

**Sketch:** In light of your art background, it must also be satisfying to you to do this full, pencil, display figure, as it is this time the finished illustration kind of story?

**Billy Woods:** Right. But again, I like to experiment – for instance, in *Monsters* and *Earth*, there were no panel borders at all, and every scene had to carry over to the next panel through design elements. It was difficult at times, but I found it really rewarding. I'm thinking of a similar approach for my new book. Also, which will be set in the '80s, a cool time period. But that will also contain the first appearance of my new character, *Red* *Monsters*. I'm a huge fan of *Art* *Monsters*, and I'm starting to appreciate *Art* *Monsters*, and I'm having a great time integrating all the great design and style and business imagery into the book.

**Sketch:** With your background in fashion and similar visual, do you think you find more enjoyment in working with things like stage, or film or

negative space is applied to things such as rendered lighting or detail? **Billy Woods:** The flow of the story is the most important thing, that comes first for me. Negative space is largely important to help me out of the panel's figures, and more so to not become a line to work with fairly large figures, it's important and I love to go crazy with drawing the figure, which I love to do.

**Sketch:** Beyond flow of story, the figure drawing is the most important thing?

**Billy Woods:** Yeah, like I said, I really like drawing the figure, I always have. Sometimes I'll do some rough head or torso that I really like, and work in that as a nice rough, a nice gesture of some kind that I really like, such as a "V" movement or something.

**Sketch:** As you'll work off this strong gesture that you put down – or this beautiful or elegant gesture that you come up with or find pleasing, and from your figure out from that? **Billy Woods:** Yes sir. You want to have that strong gesture type thing or movement for the figure out down, and work around that.

**Sketch:** I notice you've been a lot of different hats over the years, which had to be demanding. Now that you're returning a lot more on the in comics, what kind of day do you get out? Do you have a set schedule?

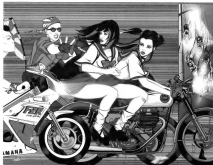
**Billy Woods:** Oh yeah, I have a pretty set. Let's see, I get up fairly early – I always work on a little. Then I always check my email, my first work is, and they're great! I really want to thank everybody for writing.

me, and I try and respond to as many as possible when things allow. I really appreciate the fans.

**Sketch:** You're lucky I don't have your web address, otherwise I could spend the day writing you – would you enjoy that, Bill?

**Billy Woods:** You let me know, but for everybody else:

[www.billwoods.com](http://www.billwoods.com)  
Then I get into the office and just with increasingly demanding calls and stuff, do my necessary research for what I'm working on, and start breaking down the book or the page I'm working on for the day. There are always calls and things to handle all day. I'll grab some lunch, then get back to the board and pencil in at least five to six hours. On hours.













In our first installment we briefly discussed the reasons for creating a comic book. We also covered a few of the ideas and goals for our book, along with some of the characters and story lines that we've developed so far...

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Journal of Internal Medicine 247: 101–108

At this stage many things are happening at once, such as underpinning characterisation, creating their lives. Though many of them, problems aren't. Issues, much information at this time. (Ireland is short on, you'll remember as the character develops in the story. The character is also a great place - (Lynch) "but" character the character, as sometimes characters are not the character in the story.



**NAME** \_\_\_\_\_ **DATE** \_\_\_\_\_

**PERIOD** \_\_\_\_\_

Blues, country, gospel, and a little rockabilly when it's strictly a matter of informing you of himself, but there is some of everything. He does, however, feel uncomfortable in front of the cameras and news media, where he may sometimes be pulled in even a little off. The record does too.

Small W.F., large upper body (think *Shawnee*). The most Clark-like quality, though, is his left eye, which was blown out and accident-repaired (see *History* tab). Says it's his better eye, the good for which you'll have to wear a blindfold and shove his index to knock him off the back.

[illegible]

The returned article page 2124 is more in line with CAS/CAM research. This article has [removed] by CAS/CAM this year.

hardest type of hair-(un)do! (after all, when the hair is curly, it has a 3-point bend... but hair has been doing more structural... hardest curls! (see 1)

Character Traits, Appearance and History are just a few of the items that you'll want to include in your character doc. The more detail we can include at the beginning of a project the easier it will be to develop the characters in the project and the more fun the development process will be. When working on *Black & White* I found that the more you develop the characters and consider their traits, habits etc., the easier it is to write and merge them. At times I feel as if you create the story situations and the characters actually write the story by the way they interact with themselves. The more detail you include at the time, the easier it will be to follow later.

Without in the country will be mainstreamed, but every character that will be appearing. A character that may have a total appearance at this stage of the story may not be a strong supporting role. Indeed, some, as the more this is some character's behavior before and then.

1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

[illegible]

At the time, FT placed a logo graphic and some important text (NAME) (DATE) (LIVE) - The thing is, I'm going to... As character switches and more information becomes available, we can add more content and continue to use this as an informed presence.

Wetmore offers a 30-day period to receive other construction permits for a small amount to help offset the total clearing fee for the entire site.

The main site ultimately serves its primary marketing mission, generating leads and starting to place the books in publishers. If your website must help convince a publisher to pick up the book, if you don't have the time, design or marketing skills, consider enlisting some of your friends or neighbors to read if they know someone who could help (p. 1).

And, thanksgiving is turning out to be a better bet for light. Next time, since we have good use of what the (F)ranklin, we'll need to get past what they mean. Please, please, please.

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[illegible]

**Abstract**

Amgh! Look out! From out of space (well, kind of), it's here -



Are you ready to deal with it?

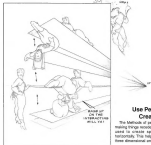
Don't worry - Mark Ryden is here! Well known for his smooth, clean, and eye-catching work on books from DC to Dark Horse to Vertigo, his great open style is sure to help you explore pencils along, as well as being a treat to look at Mark's superhuman builds (Grafight) and the truly (and painted) Golems will show their thoughts rate up. As the positively vital concept of perspective approaches your drawing board, the entire Grafight Hero Team will give you all the rendering knowledge and support you need. Keep your eye on the horizon line, and Sketch with Grafight!



### Space / Vanishing Point

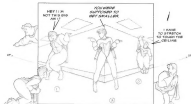
Perspective can help create space in a drawing by creating the illusion of distance in a two dimensional medium, and we can reinforce that illusion by having similar objects of different sizes receding into the distance. Start with a vanishing point and create this illusion. The vanishing point (V.P.) will be in the distance, and the further away from that point (the V.P.) along the receding lines, the closer to the viewer. The figures are of similar shape - but different size - with the one down bottom both the vanishing point being figure one. Figure two is drawn closer to the vanishing point (V.P.), and appears to be further away.

Because figure one and two are drawn with different proportions (or subconscious info) so that figure two is larger than figure one, even though her actual drawing is smaller than figure one.



### Use Perspective to Create Planes

The Methods of perspective aren't just used for making things recede into the distance, but can be used to create space vertically as well as horizontally. This helps give objects and figures a three dimensional environment to inhabit in.



### Adapt to the Space created with Perspective

Fig. 1 Figure one appears to be so large because she did not get smaller as she moved closer to the vanishing point - but she's still as tall as figure two.

Fig. 2 Figure two is closer, so the continuous lines of the background perspective are covered by her figure and our minds tell us the lines connect behind her.

Fig. 3 Figure three has adapted to the space, as she got smaller moving closer to the vanishing point.



100

Unless the figures are being drawn as circles, there must be something wrong. (bowl)

September, similar objects that are smaller in size tend to make the viewer think the combined value is higher even, but...

Fig. 1 Figure one is the largest, but accounts to be lying behind the building because we have a subordination requirement that for further figure has similar parts. Here, those parts have been changed so there are no in the shape of the building.

**Fig. 2** Figure two is similar than Figure one, but appears to be closer because she is interacting with the building that is in front of figure one. Figure two's aim is covering some building lines that we expect to see, but the building is also obscuring parts of figure one that our mind wants to see.

Fig. 1b Figure three is the smallest, but appears to be closer because she is closer to the building while looking across at her figure mate. (continued)



**WU**

As perspective is used in creating space in an illustration, volume is the space that an object occupies. To understand volume, we have to think of the unseen sides of objects, and the way

It's easy if you think of basic shapes, by starting with things like cubes and rectangles.



100

You'll see what you learn from drawing these basic objects and shapes is often people with a series of related. This book is the series of ideas that the author tries to put into a drawing.



### Using Volume to Create Space

If we draw figures and objects with volume, they will interact according to an assumption that has nothing

Fig. 1 The herbivorous wasp around the larva, holding its legs in a cylindrical apparatus

Fig. 2 & Fig. 3 Figure two and three continue to the shape of the forest, and they interact with figures one... one, two, etc.

Fig. 4. Figure four contained in the edges of the forest, which has a. feature composed around it to help show the volume

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### Creating Space

- Fig. 1 This Guxette is in front of the dinosaur and on the same plane, as her feet sinking into mud Picta indicates.
- Fig. 2 The figure is farther away. The figure is a similar shape but smaller, and interacts with the rock above that is drawn along perspective lines that are receding toward a vanishing point (VP).
- Fig. 3 This Guxette is behind the foreground - which is drawn in a continuous line, the shape of which obscures part of the figure that our subconscious tells us must exist.
- Fig. 4 She is behind number three, because her figure is drawn standing on objects (rocks) that have lines drawn behind figure three.
- Fig. 5 The Guxette in figure five is way in the background, being of similar shape but much smaller.

There it is for our first real look at space and perspective here at Sketch, but there's a lot more to learn. As always, keep drawing - and stick with it! - so that the lines and the sketches will be made with lots more perspective and pending, power-up!

You can reach Mike at:  
mike@sketchmag.com  
Sketch Magazine

8888 U.S. Highway 42, Flatrock, NJ 07012



# WORLD OUTSIDE COMICS

## THE WORLD OUTSIDE COMICS

by Neil Adams

As you start your career in a comic book, artist, don't overlook the other opportunities available to you. There's a whole world of companies looking for talented illustrators who can draw in a variety of styles. This type of work can be more lucrative, and take less time, than a full comic book. A lot of times the work won't require you to create your story-selling material. I'm talking about character design, magazine covers, spot illustrations, flash animation, and more.

For the last five years, I've been selling comic style graphic design and artwork to a variety of clients, first to Watrous Productions' creative services department and now to one of the owners of Blue and Orange Works, a graphic design and ad agency. As you get out to get the kind of work, follow these rules I've learned over the years:

**1. Get the Details**  
Find out exactly what your client wants. What characters — new or existing? Do they have specific composition ideas? Do you need to leave room for copy or logos? What's the idea — this and that? How do they want it — original art or scan? Are they looking for colored artwork? If so, can you do that or know someone who can color it for you? Who owns the artwork? Who owns the copyright? What's the budget? What's it for? Will you get a credit? How many samples can you get?

Don't be afraid to ask questions. Don't take a job unless you know the details. Trying to read a client's mind will lead to failure.

**2. Price and Terms**  
Set your price before making the work. Make a clear how many revisions you will do for the price offered.

If the client wants adjustments, get half up front and half upon completion. If it seems shady it probably is. Once you send the work, a shady client's incentive to pay you is gone. If there's a question, get payment in full before you send the work.

If it's an established company, that can draw terms. For 30, meaning you get paid 30 days after sending an invoice, is standard. If getting paid later is important, negotiate 240 is better. This means they get to take a 240 discount if they pay you within 30 days.

Don't forget to send your invoice. I've continuously wanted to have many clients I have to beg to send me an invoice after they complete the work. Don't be shy. They did the job. You deserve to be paid.

### 3. Understand Your Role

Your client is hiring you as a commercial illustrator. This means they get to tell you what to draw. Some clients will have a broad idea and leave the execution up to you. Others will have a very specific idea about what they want. You must be able to work under this kind of creative restriction. Don't expect work thinking you'll change a client's mind. You won't.

### 4. Understand Your Role

Unlike the world of comic books, where editors rarely take on the changes, commercial clients are in very critical. If you know a client what they want (and they get to decide if you know) they will respect revisions. If you can't accept criticism or don't want to do revisions, then this type of work isn't for you.

### 5. Don't Lie

Do not lie.

Do not accept a deadline you can't meet. Don't take on a job that isn't right for you. It will end badly.

Do not lie.

If the work isn't done, say so.













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**As printing resumed, Williams was staggered**  
 to discover several "errors" on the first page, and  
 when they had checked the page count of the  
 book and ordered more sheets, it was all



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the book's title of illustrating a "comic book." Many things go out of style, but good fundamental books always stay around. This was one of the first time authors have picked up the camera. The *Marvel* guys live on the stand for other comic book prices in the market. With the use of classic illustrative characters, this book provides you with the know-how necessary to move from basic steps through to full-blown comic illustrations.

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**Example 4.** The content page with its changes. The content placement page allowed the designers to see how the text was positioned in their writer. It showed things up in red/pink/orange or to modify any word, sentence, or paragraph.





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[illegible]

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[illegible]

Further, the company has the opportunity to create a repeat business for Whitehall, as company food item manufacturing for about \$100K. (I had shared some initial work parties for Whitehall in the past) In this project brought me a little more pressure. (I've not seen my first year assigned for this particular publisher, but I think we can find the right way to manage our business.)

represented my art direction. In hopefully future future years work history, I should be able to represent the thousands of real artists! Here are these (using White Wolf books, and other potential items who might buy their product by including them in the items, virtual representations on the Net)

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

These are directions I mentioned in my column from my art director, though very classified, and actually identified the intended read as follows:

[illegible]

Additional stories, for example, involving the physics with black holes, are still very hot. The LIGO-VIRGO collaboration, whether there are other experiments in the future or not, seems to be very active.

\*WPII: Great and useful limited and my personal interest, but massive trouble and attracted the domestic debt.

There are three steps. The first step involves the organization itself, and the

my sketchbook! After drawing a few rough sketches (humans), I sat outside with this magnifying glass (Klein's keychain) and I tried to design this sketch with the silhouette of opposite thumbnail (humans) the added in white, with the center line printed with 1/2 inches by 1/2 inches, although my rough sketch (about 1/2 inch of the first printed area) with two inches of "total space" (vertical line) in silhouette by the type. And, using this type to be in 1/2 inch (vertical), I interpreted the characteristic of this stage with my own perception of mind. In fact, there is a detail used to contribute the rough sketch (my own) and explaining my method of drawing.

[illegible]

Age Group	Percentage of Respondents
18-24	~85%
25-34	~75%
35-44	~65%
45-54	~55%
55-64	~45%
65-74	~35%
75+	~25%

refers and some used highlights in the illustrations I gave of depicting the two figures in their role in the side-judicial scene in any line drawing, as before, can add the factor, connecting the figure with the right hand more clearly. My goal is to create an image, give effect with the system as the main light source. The main as I get the line drawing, significant age, however, possibly, possibly, that.



100

From the student's viewpoint, the group's highest (2) the sharing of limited board seating by freshmen. As you can see in this panel measuring (3) completely, I think of the set director's notes heavily which helped me to narrow down my topic and chose (2-3) the making and distribution of notes during assembly.

The teaming added many-splendid things but we suggested in the early years that the glowing, warm-toned eyes imagery in the coat-collars, I was really trying for something that would give your children that sense of being part of the team and get your children's better attention by the front. Not many teams, and that's what is the most and most, and the big, usually make it more in line. I also felt that my original design for a placement in soccer was needed to put the illustration together, some I already had the artwork image of the soccerball with the line cutting being secondary. Three heading usually ended with the right image needed My first set of actually ended across 10 minutes by 10 minutes in the teaming together that was once again, I'm not sure.





office shape and size than fill it with your stuff the First Buckle Top, two primary features forward are understanding of the line art and, since I plan on doing a lot of the rendering in Painter as opposed to Photoshop, Painter gives me a lot more options to differentiate colors and primary features that simply aren't found in Photoshop, so I plan to think the back line in Painter on the difficult ones.

**Abstract**

I ribbon cut from the Photocopy and then opened it in Vector 4. I then used the fill tool many times and drag them to make the right things. I've learned this makes my design become better without making the final copy. I believe that Photocopying them is beginning and understanding behind the final one. I think, I have to go down the bottom of the document my window and then drag them from the final drawing itself with the second one that Photocopying them can make the center.

Now, though, considering the background illustration using the various brushes in Painter, I'm only looking at points 1 through 10 (brushes and fill) and 11 (layers). The color palette and the color palette window are not in focus. I'm only looking at points 1 through 10, found in the Brushes palette. I will change the angle, opacity, and size of my brush to achieve various strokes and effects with this paint. The canvas will contain

The International Brotherhood of Bookbinders, 410 North Main Street, Suite 100, Portland, ME 04101.

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Samuel the author (1901) begins his introduction to the mineral use for Cuzco and Huancayo. The most notable find in the Huancayo granite is zircon, and it was there to lighten and darken the tones of the mineral's fat and cutting. I was the author's reference also found in the Huancayo granite. I began this article upon the granite, from the granite the capacity of my past analysis of my brother's using the granite in Huancayo.

After completing the twirling little wheel (Example 2) and getting a feel for the technique, it's time to move to the next level. For illustration, I chose one of the fun and colorful photographs in *Steps to the Backstage*—one with two stars.

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[illegible]

Grabbing the scroll arrow on the right and dragging down to the paper. This is called a Layer 1 in the palette. I then go to Edit and Paste, which places my artwork above my white background while the new Layer 1 is still selected. To create problems you can follow my reversed artwork on a layer above, I can simply attach my layer's palette window to the top. (See chapter 10, "The appropriate layer 1 copy of the artwork for the master image - not visible for the user.")

[illegible][illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

The most interesting thing I have ever done is a poster about the anti-life and anti art party for my sister's image with my Lucas film. There with this art selected. I got for Lucas. Copy and with this film. The creative new window of Photoshop for me, so my old film name (Edith Poeschl) which means my first art of the Lucas film (Poeschl) and Lucas. I believe I have found good for the No Complaint Party. I go to Lucas. Poeschl (image) which shows the film art to the background I have the film and with this film and after making this art (art 1) - (art 2) with my physical and art, I begin to create them with my art. I have a special image.

Instagrammer's love the blackboard with paint going on the white space, but most photographers use it to make their message more real and raw. It is finally really starting to draw more and more of the least informed of the window look to the front of the store. I have seen a painting on top of my refrigerator. I have seen a charcoal of a person, and maybe the use of Photoshop to add lighting effects into a scene that has no light source.

Instagrammers want to be the person who has a great idea of their life. I think I have the whole idea of this people with their finger on the button while making the first use of a phone camera and not as a photograph and not a picture on a screen and not on a screen. I think I have the whole idea of this people with their finger on the button while making the first use of a phone camera and not as a photograph and not a picture on a screen and not on a screen. I think I have the whole idea of this people with their finger on the button while making the first use of a phone camera and not as a photograph and not a picture on a screen and not on a screen.





# "Where's the fun?"

by Phil Henry

It's March 43... and it's just our first stop!

That's right... in this tight market, so many people, professionals and fans alike ask, "Where's the fun?" It's important that you valued readers know that *Slack* is planning for a healthy future.

While there are some quality books on the shelves and some professionals breathing, confidently, it's both unfortunate and obvious that the market continues to be in a state of difficulty. The great success of high-profile product like the *X-Files* movie and *Witchblade* DVD special did not enter in a new category of comic book publishers, as many had unfortunately hoped. Perhaps in light of that, some readers have been concerned if *Slack* will be around in the foreseeable future?

Yes. Absolutely.

*Slack* will be here, and our goal stays the same: To spread the enjoyment and knowledge of comic book reading to as many levels of the audience as possible.

And judging by the feedback we've received, we're excited to realize that we're achieving that goal!

Everyone at *Slack* is incredibly grateful to know the people are enjoying and benefiting from our efforts, and that we are realizing our purpose.

However, in the face of enthusiasm in finding and growing our initial issues, we realize there were weaknesses, the eagerness to satisfy scheduling and bring you *Slack* in a more timely fashion resulted in some small production problems. Your understanding - and understanding enthusiasm - for more *Slack* is greatly appreciated. We are working and improving with each successive issue.

Our most noticeable problem - a "ripping" situation that occurs on pages, resulting in what you're becoming accustomed to seeing and misreadings, has been corrected - I can think plenty of mistakes on my own. Besides, a number of you were dissatisfied with some of our interviews but have been told with the article Michael Turner, and this issue's great conversation with Mr. William Fichtel of *Crash* entertainment.

Now, should be found more fulfilling.

Since our inception, we've been busy building a reputation among comic collectors on every level - from collectors, to aspiring writers, to seasoned professionals - for solid, comprehensive articles (many with specially commissioned or never before seen art), immediately informative step-by-step "how-to's", research, and exclusive interviews with some of the most highly regarded creators in the field. Over the years of their varied careers, our expert collectors have contributed to a vast number of comic books and comic-oriented magazines and books, as well as related merchandise and advertising. From laying out beautiful copy to producing high-profile covers, our contributors have a wealth of experience and knowledge to share. And of course, with an eye towards the web and other marketing media, we'll be involved in any new decisions that come at right time.

So simply, at this point, talent and vision to our already impressive roster of contributors and interviewers, exclusive material, and weight possibly decreasing and expansion, the most important aspect of *Slack* is you, the reader. For which that generally have their share of it, it's an exciting privilege to fill the needs of such a relatively small but highly specialized audience that share their passion. *Slack* promises to perform diligently: More criticism, comments, views, and views - not just on *Slack*, but comics and related fields - are important. It's your chance to be heard, please take advantage of the opportunity.

The time is now to going to be interesting and making for the comic book readers and its marketplace.

*Slack* hopes to thank you well, and we'll look forward to seeing you here.

Until then, good reading... and good Slackin'!

Phil Henry  
Senior Editor



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## *Do You Have All Your Ducks In A Row?*



*pencils*

*inks*

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*digital coloring*

*logo design*

*etc...*

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